

Recorded and Annotated by DAVID BLAIR STIFFLER



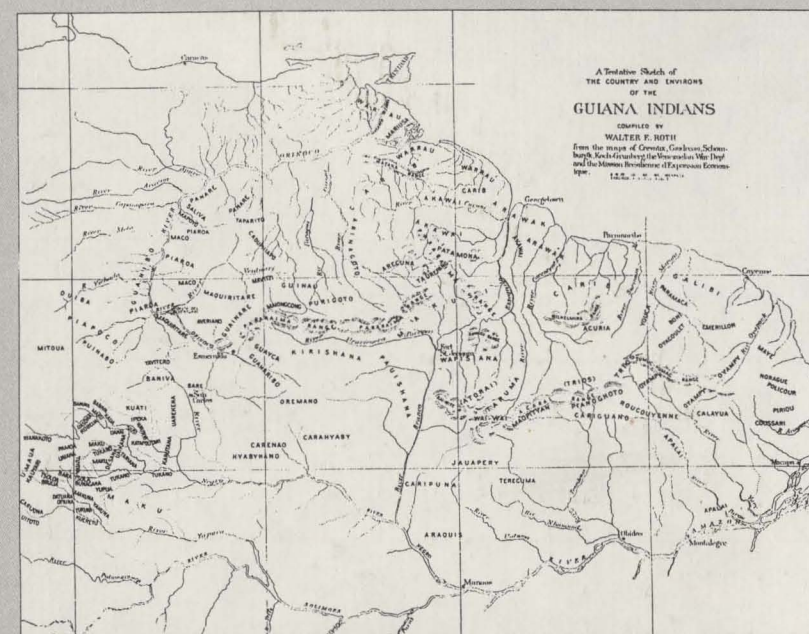
ETHNIC FOLKWAYS RECORDS FE 4239

MUSIC OF THE COASTAL AMERINDIANS OF GUYANA

THE ARAWAK, CARIB & WARRAU



COVER DESIGN BY RONALD CLYNE



SIDE 1

- Band 1. "AE CHO KO NOYE OH" Joseph and Rosa Miguel. 2:24
- Band 2. "WICHI A TANIRO" Rosa and Claudia Coteman. 2:00
- Band 3. "TENGAMA TENGRA" Claudia Coteman.
"BUDGI BA NAE" Philomena Williams and William Smith
- Band 4. "TAM PYSIAMBO" 1:17
- Band 5. "HAIDO KO KO" Philomena Williams and Claudia
Coteman. :56
- Band 6. "ALA WATA" Philomena Williams and Claudia Coteman
1:00
- Band 7. "TARENG" Joseph Miguel. 5:19
- Band 8. "BIKI DUMASAY" Harry Peneux. 1:13
- Band 9. "CORINA" 1:27
- Band 10. "KURIMAYO" Carl Peneux, Clyde Copin, Donald Herman
1:04
- Band 11. "WACOQUA WAGILI" Uncle Joe Hendricks. 2:00

SIDE 2

- Band 1. "ROUND DANCE" Charles George, Charles Lowe. 1:58
- Band 2. "BABOON DANCE" Charles George, Charles Lowe. 1:17
- Band 3. "LA SAPA" Charles George, Charles Lowe. 1:37
- Band 4. "MICKERO TIGA" Rudolf Williams. 1:04
- Band 5. "HEKUNU MYSHANA KY" Carl Abrams. 1:06
- Band 6. "UNA NA KYSA" :56
- Band 7. "INA BOYA BAKI TANI" 1:09
- Band 8. "SAPADA" :59
- Band 9. "TONAHA" 1:27
- Band 10. "FUGI ISA" Genevieve Quailo. 1:37
- Band 11. "TIGA TIGA" Nathan France. :57
- Band 12. "IBI KOSI YESI" Nathan France. 1:31
- Band 13. "HARMONICA" Nathan France. 1:41
- Band 14. "GOODBYE, MY FRIEND" Nathan France. 2:29
- Band 15. "GUYANA KAHOTA TYE" Carl Abrams. :57

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DESCRIPTIVE NOTES ARE INSIDE POCKET

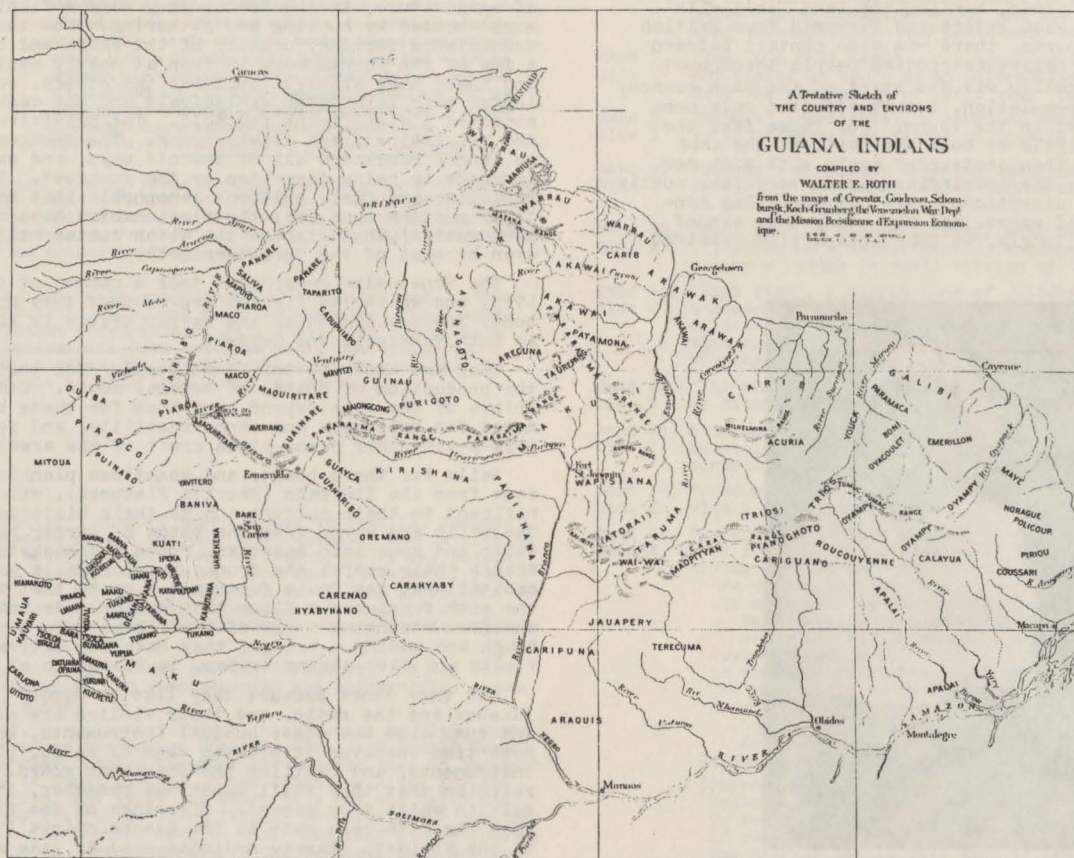
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BUREAU OF AMERICAN ETHNOLOGY

THIRTY-EIGHTH ANNUAL REPORT PLATE I



INTRODUCTION

This recording presents songs of the Warrau, the Carib, and the Arawak Amerindian tribes of Guyana, South America. These families of Amerindian peoples are spread along the rivers and waterways of the Northeast coast of South America, south of the Orinoco and north of the Amazon, but this recording was made entirely within Guyana, where all three families are well represented. Guyana, the former British colony, is central to the area, though the Amerindians are innocent of understanding national boundaries (or have been so in the past) and are native to eastern Venezuela, northeast Brazil, and Surinam and Inini (the Dutch and French Guianas).

The music is simple, the singers and players imply rather more melody with their intonation than their voices can convey with pitch, the instruments (even when store-bought) are primitive, but their charming musical phrasings and ebullient native spirits on display. And the purpose of this recording is not to present great moments in music, but to document the current state of a fast-disappearing folk-art tradition.

Earlier documentation of the same and related tribes, just a generation ago or so, contrasts significantly with the situation now. In the music, acculturation, particularly to the juke box and the radio, has had its effects already. The melodies and the subjects have undergone transition, picked up idiom from the popular music of the English and Latinate peoples with whom the Amerindians trade, for whom some of them work, by whom they are governed (principally by default it must be said), and whom they emulate, consciously and unconsciously, ever moreso in their value systems. But the acculturation is yet incomplete. The tradition has inertia of its own. In the waterways and byways of the coast, where commerce governance, and modern ideas of music can travel only by boat, the Amerindian population is yet largely isolated. There is no telephone, of course, no railway, and no ports of significance in the Amerindians immediate territory. The small cities where some of them

work, and where they go to buy (for the cash economy has made great inroads into the previous barter society, and conventional manufactured workclothes have largely replaced the loincloth) are themselves enclaves, not reaching out to the native population with services and administration.

Comparing the music recorded here with that set down by Gillin (1936), Gonçalves (1938), and Collaer (1956) one cannot but be struck by the increasing variation of melody elements in the music, and also by the partial adoption of the 8-tone scale (previously only the pentatonic seems to have been in use). The native bamboo-stem or congo-pump fiddle described by Gillin seems to have been entirely replaced by purchased European-design implements, at least among these comparatively acculturated Amerindians of the coast, though they still are strung with three only (these are likely to be purchased also, and not hand-spun cotton). The native krau-twine strung yariyarri bow is still in some use, though. The banjo, apparently new since Gillin's research, is usually made from a discarded can, cut-down and strung with several different kinds of fibers. The drum also is now often based on cut-down cans, the akuri-skin sambura being now unusual, at least in the coastal areas where these recordings were made.

The pentatonic scale, a do-re-mi-sol-la-do octave in tempered fifths, is common throughout the world wherever music has arisen from the populace rather than been imposed by theoreticians. Half tones and smaller intervals are omitted (or achieved only by sharpening, or sliding into a note from above) in a way that is common in Scotland, Africa, China, and Indonesia. Paul Collaer, in noting this scale and its intervals, traced it all across South America and then sought to explain as ancient influence by Indonesians and Malays, with Chinese influence upon them to start with. But the even-more-widespread-than-he-saw prevalence of this natural-interval scale would seem to make his arguments specious. As can be heard on this recording, particularly in the unaccompanied pieces, the 5-note scale is erected on a 3-note (do-me-sol-do) basis, with re and la being embellishments, perhaps stemming from approaching a lower note

none-too-cleanly from a higher. Another characteristic of the music to note is the peculiarity of approaching a note, particularly from above, on sharp, and then gliding into the pitch. Tremolo is noticable in many instances, at times giving almost a middle-eastern feel to a phrase, as also is the sharp separation of notes, even when of the same value, by glottal contraction.

Originally settled by the Dutch West Indies Co., starting in 1616 as a trading venture and a political foothold on the South American continent, Guyana later was agriculturally important for rice, cotton, tobacco, and, most importantly, sugar cane. The colonists established their plantations and towns along a 200-mile-wide coastal strip, working the land first with African slaves, later with indentured servants from British colonial India. Of course, there was some contact between the colonists and the native Amerindian people throughout this period. This actually was the start of the cash economy among the Amerindian population, but it affected only comparative few who worked in the towns. For those few, the economy was always a cycle of boom and bust, as the need for workers expanded, then contracted again with each new slave ship's arrival. The Amerindians (with very few, mostly penal-system-related, exceptions) were not unwilling conscripts, but seekers of wages, and the money they earned was of no use in the jungle, so this interaction remained quite minimal.



Carib woman at St. Monica's on the Pomeroon River/
Philomenia Williams

The coastal tribes today are losing this independence. In the cash economy to which they are increasingly drawn or impelled, they are unlettered, uneducated, unmechanical flotsam and jetsam of the town society, known there less for drunkenness and prostitution; nonetheless, they are increasingly giving up their traditional hunter-fisher society for subsistence farming and working for hire. The subsistence farming seldom yields marketable amounts of produce, and is largely done in slash-and-burn fashion, but does provide dietary variation. Fish is still a basic element of diet, the cassava and plantain also are staples. But junk food has made its appearance from the towns.

Within the borders of Guyana today live nine Amerindian tribes, amounting to about 32,000 population (4.4% of Guyana's population). These nine tribes are in three principle tribal families, the Warrau, the Arawak, and the Carib. Along the coast, where these recordings were made, one tribe of each family is represented, and has been recorded for this album. The Warrau, the only tribe of the Warrau family in Guyana, is generally considered to have been the first tribe in the area. The Arawak family of two tribes (Lokono Arawak, usually called Arawak, and the Wapishana) is represented by the Lokono Arawak. The Carib family, once greatly feared as fierce warriors, and reputed to be man-eating by the early settlers, include six tribes (the "true" Caribs, the Akawaio, the Patamunas, the Arekunas, the Makushis, and the Wai Wais) is represented by the Caribs. The entire area, including the Caribbean sea, is variously influenced by or called after this formerly powerful tribe.

This recording presents brief selections of the music of these three coastal tribes.

The Warrau People

The Warrau, or "boat people", are generally agreed to have preceded the Carib and the Arawak Amerindians into the Orinoco River delta of Venezuela and the Guianan coastal region. They still live largely in "treehouses", built on stiltslike piles

as much as twelve and fifteen feet above the dry-season-exposed ground, and they travel almost exclusively by boats on the water that is at their doorsteps in the rainy season. Alonso de Ojeda, one of the first Europeans to see these Amerindians, called their country "little Venice" (whence "Venezuela") for its watery streets.

The majority of Warrau live in the coastal waterways and swamps of northeast Guyana and Venezuela, in the Orinoco delta and scattered, among other Amerindian tribes, along the Moruca, Mahaica, Mahaicony, and Corentyne Rivers. Thought to have descended from the Meso-lithic fishing culture of the area, they have changed their lives very little since. Until the advent of agriculture, in the 1860s, they were a fishing culture, supplemented by hunting and gathering. Now they have added subsistence farming, usually of the slash and burn variety. A few of the Warrau work in town at mostly menial occupations, and these have slowly acculturated the others, so that they no longer wear loincloths exclusively and the cash economy has obtained a significant foothold. The primitive ways, while not yet extinct, are slowly dying. The younger generation no longer remembers all of the old ways, and even the Warrau language is being forgotten by the youngest. It is their isolation and their cultural xenophobia that have preserved their customs thus far; the missionaries have now Christianised most of them (though the witch doctor still is honored even by most of the Christianised).

The Venezuelan government took a census of Amerindians in 1975, and while its figures are suspect they are better than none. The population of the Warrau tribes is given as 15,000, in both Venezuela and Guyana.

They are known as the "boat people" for their skill in the production of boats, of several sorts. Other Amerindian tribes of the area depend upon them for these boats, which are noted for swiftness and manoeuvrability, and for their safety (vis-a-vis other canoe-style craft of the area).

Sails for these boats, and sometimes planking for their hulls, come from the Ite palm (Maurita Flexuosa), which is very significant to their culture and to their historical religion. The sails are woven from the piths of larger boughs; leaves are woven and spun into hammocks, ropes, and baskets; older leaves thatch their roofs; the trunks furnish walls and floors for their habitations; the fruit furnishes a paste that tastes like cheese; the pith furnishes a flour that can be made into a sort of bread; and from stringing a few of the fibers over a hollowed piece of bough and adding a bridge, they make the native three-string violin and five-string kwatro, to the music of which they dance.

Now they dance because they like to dance. They know the jukebox and the radio, and their violins are often store-bought, and they also buy other musical instruments, and they have a good time whenever it pleases them to do so, playing their instruments, and rattling the shak-shak gourd. But in the old religion that they still sometimes remember, it was the Ite palm to which they danced. Offerings of the flour obtained from the pith were made to the Kanobo spirit ("our Grandfather"), by the Wisidatu (Warrau medicine man) to take away from the village the Hebu (illness), at Ite harvest time in the dry season. The flour was then ritually distributed, and a ceremonial dance of thanksgiving and gaiety followed.

Marriages, then, and sometimes now, were preceded by parties. And a party would be given at the completion of some co-operative enterprise, such as a field clearing or a house raising. The work project and the party afterward carried a common appellation: kai-appa to the Warrau; mansirimanni or massaramanni to the Arawak who had a similar custom. The concept was similar to the rural North American custom of the "Bee" (as in sewing bee), or the house-raising celebrated in the play "Oklahoma".

The festivities were usually musically supported by a five-man group, with violin, kwatro, and shak-shak. The dancing usually emulated the movements, gestures, and perhaps the physical appearance of some animal. One such dance was the snake dance, where one or two couples danced, with the male stepping rapidly from side to side and the female facing him, circling him and making hissing noises, while he tried to step on her toes and she nimbly tried to avoid his darting feet. Should he succeed in stepping on her toes, the dancing stopped, the spectators applauded, the girl was considered to have proved herself a failure as a dancer, and another couple took their places.

The Mari-Mari is a ceremonial dance known to all three tribes in the area, the Warrau, the Carib, and the Arawak. The dance is performed in two rows of ten or twelve individuals, mixed men and women, moving forwards and backwards and imitating the animal impersonations and other movements of a leader. The music for this activity is quite lively, and would not be out of place at a North American barn dance.

The Warrau also had a form of wrestling with specially-made large shields, traditionally known as the "shield game", or na-Ha, and thought to have been a method of settling grudges, or just gladiatorial entertainment. This shield wrestling is still indulged in, for entertainment, at a paiwari feast. A challenge is issued, and each of the duelers is provided with a large rectangular shield, about four feet high by as much as three feet wide, made of parallel strips of the pith of the aceta palm lashed together with transverse sticks ornamented at their ends with great tassels of loose fibers. Each man stands back of his shield and grasps its sides with both hands,

then they stand opposite one another, feinting, and each watching for his best opportunity to throw the other over.

The Warrau music on this recording includes three Mari-Mari dance instrumentals, a love song sung with a guitar accompaniment, jealous laments, an animal-acting-out song, two sporting songs whose lyrics would be unprintable in English, a drinking song said by its Warrau singer to be Arawak, a lullaby sung sweetly, and a song of leavetaking, in English, as well as an Amerindian patriotic consciousness raising piece. The range is eclectic.

The songs were recorded at missions in Moruca, at Waramuri on the Moruca River, and at Orealla. Of special note is the use of the pentatonic scale, in large part, and the tuning of instruments to that scale, but also to be noted is the fine store-bought guitar of one performer and the conventional western tuning that he uses with it. This is the music of a culture in transition. Perhaps in a decade there will be none of the traditional pentatonic homemade instruments still in use, and in another generation even the Warrau language may have virtually disappeared except for quaint ceremonial use.

The Arawak People

The Lokono Arawak live in eleven communities of their own and in fourteen or so communities where they live among mixed Amerindian populations, from the headwaters of the Barama River in the North-West District of Guyana to Orealla on the Corentyne River. The word "Lokono" means The People.

The Arawak live by hunting, fishing, and cultivating, and are noted in the area for the quality of their food. They are also notable for their fine basket work, pottery, and weaving, and among the Amerindian populations they are especially known for the closeness of their interaction with the Europeans, since the first colonial settlements. Formerly, they kept slaves, and traded slaves with the colonists.

Today the Arawak are considered the most acculturated to the Guyanese mainstream of all the Amerindian populations, and this is obvious in the degree to which they speak English and to which their traditions and language have already been lost. In general, only the older people of the tribe have any memories of their ancestral mores. What traditional customs yet remain center around the "Mari-Mari", an often wild celebration of birth, marriage, or any other celebratory excuse. Their culture has also assimilated to those of surrounding Amerindian tribes among whom they mingle readily, intermarrying tribally and racially.

That is not to say that the Arawak or any other Amerindian population participated in any way in the mainstream of economic life of the Europeans. Then, as now, the Amerindians depended upon fishing, hunting, gathering, and subsistence-level agriculture for their existence, although some wage-earning activities have been periodically open to them. These include such occupations as logging, mining, balata bleeding, and working on farms and as day laborers. This has served to introduce the cash economy, but without integrating into the European's economic sphere. Today, very few Amerindians dwell in the city of Georgetown. There is no steady employment for them due to their generally low level of education, and especially due to the dismissive level of prejudice exercised against them by the "coastliners", the European's descendants, who refer to them as "bucks" and "does" and generally avoid all forms of intercourse. Some progress is being made in this area in recent years, but much remains to be done.

Fishing is of prime importance now as it was in the past to the Arawak economy. They use hook and line, traps, hiari poison, and bow and arrow (this last less and less) to furnish their prime source of food in their lives along the rivers and creeks. Hunting has lost its previous place, but some continues. Traditional hunting weapons include the blow pipe with poison darts, the bow and arrow, and, since the Europeans' arrival, the shotgun and rifle. Deer labba, tapir, peccary, agouti, and birds were the traditional game, with the unsuccessful hunter resorting to capturing turtles and shooting parrots (the which require no skill and provide no prestige). Today, the larger game is protected, and game in general has moved farther from the settlements.

Using traditional slash and burn methods of cultivation, subsistence farming continues. It is the responsibility of the men to clear, burn, and plough the plots, while the women are responsible for planting the crops, weeding the fields, and (for the most part) harvesting the produce and bringing it home in quakes. The crops are bitter cassava, corn, pineapple, sugar cane, pumpkin, watermelon, and pepper. Ground provision, including banana, plantain, and berries are also harvested. Cassava, used for making cassava bread, pepperpot, and traditional beverages, is still a staple food among the Arawak, though not to the extent it once was. Corn is regarded as the most important crop, as it may occasionally result in cash income.

The traditional semi-nomadic lifestyle of the forest has given way to the need to live in settled communities and depend on national medical programmes and what wage employment there is (of which the long familiar Arawaks get the major part, over the other less acculturated Amerindians). The cash economy has virtually totally replaced barter among the Arawaks. A matapee or a canoe is made in exchange for cash, only. The only non-cash service which Arawaks perform is masir medahi (popularly called matrimani), a self-help ceremony connected with a major activity

such as cutting a new farm or raising a new house, where the whole community joins in. At day's end after the work, the helpers gather at the home of the helpee and "go on a spree", indulging in excessive drinking of Amerindian traditional alcoholic beverages, including kasiri and paiwari, provided by the host (the payment). The spree is accompanied by singing and dancing, and by gossiping and fighting, and is often an occasion for denunciation of individuals as social offenders, and sometimes for the punishment of such accused (frequently by beating).

The acculturation of the Arawak has made its effect upon their music. These are the Amerindians who remember the fewest of their ancestral songs and who show the most indulgence of the European presence in the songs they do remember and in the way that they perform them. Homemade instruments are not used significantly by these people, who use purchased instruments, even including drums, in preference. The native pentatonic scale, also, has been a casualty, and the singers and instrumentalists among the Arawak usually perform in the Europeans' 8-note idiom. Also the witch doctor has less prestige among the mostly-Christian Arawak than among the other Amerindian populations of the area, and this has resulted in a discounting of the knowledge, including songs and rituals, that he is the repository for.



Moruca River, Warrau House, Waramuri Village

The Carib People

The Carib Amerindians are the most recently arrived tribal grouping of the Amerindians in the Guyana coastal area, but their advent preceded that of the Europeans, and it was for them (and their notable fierceness) that the Europeans named the Caribbean Sea. They were notable for ferocity in battle against the European and also against the other Amerindian tribes that they had displaced in the area. Even up to fairly recent times they have been regarded as cannibals, and this has played on the fears of the Europeans and especially on the fears of the black African slaves who they brought to Guyana. All early explorers and writers, including Walter Raleigh, stressed the cannibalism, and the slave population told lurid tales of their terror of the Kanaima who reputedly sent back the barbecued hands of escaped slaves in exchange for payoff in guns, knives, and cloth.

Carib settlements are now to be found in the coastal areas of Surinam (Pomeroon, the Northwest District, Cuyuni, and Barima) and near the headwaters of the Barama River. In their own language, the Carib call themselves "Karina", "The People", which caused earlier writers to distinguish them from other Cariban tribes as "True Caribs". It is these True Caribs, the Karina, who are recorded on the recording.

The Carib lived in the deep forest, far from the settlements of Europeans, and their acculturation is least progressed of all the Amerindians of Guyana. Even today, they tend to live on the farther reaches and the farther sides of the rivers that they share with other Amerindians. Historically, it was Queen Isabella of Spain who decreed the Carib unfit for Christian mercy, and that they might be eradicated or enslaved at will (not exactly conducive to close relationships).

After a victory in war, the early Carib would bring back the arm or leg, and perhaps the sexual parts, of the defeated enemy, as trophies. The flesh would be cooked the better to get it off the bone easily, and a flute would be made from the bone and used on the next war expedition. As the trophies played a large part in the victory feasts, the cooked flesh was shared among all who wished to partake. If a Carib wished to increase his courage or his contempt for death, he cut out the heart of the vanquished foe, dried it at the fire, pulverized it, and mixed the powder into his drink. Like Christians, the Guyana Amerindians believed in life everlasting for the Spirit, to which the flesh was home. Thus, the flesh or powdered bone of the deceased foe would contain his living spirit, and ingestion thereof became a sort of transubstantiation in reverse.

Today, the Carib retains much more of his tradition and language than the more assimilated Arawak and Warrau, although only vestiges of the original social structure remain. The Barama River Caribs, most remote from European settlements, are also the strongest and the most culturally conservative. They maintain to a small extent the traditional cultivation of bitter

cassava, their production of simple pottery and basketry, and their dependence on the medicine man. It was not until 1940, when mining companies started moving into the areas where the Caribs dwelt, that the cash economy came to affect the Carib. Gradually, the mining firms came to rely on Carib labor as they overcame the reluctance of the Carib to enter the underground tunnels. This activity for wages altered the Carib's schedule and left him no time for his subsistence farming, thus generally ending self sufficiency. The cash economy came to the Caribs, nearly completely, and they came to depend on bought supplies for all sustenance. When mining activities ceased in 1969, the Caribs were thrown out of work, thus becoming a recognizable phenomenon of the capitalist world, a depressed-area population. Many tried to resume life in the rain forest, with the lithic level of technology they had so recently left behind. There they joined the few who had never left. Some were successful in re-integrating. More were not. The cash economy has not disappeared entirely; it is only the cash that has.

The primitive life is difficult to recover for those who have left it. It is important to find values therein that can make it attractive in the face of the allure of the modern world, even when that modern world is denied one. This has resulted in some renaissance for the rituals and traditions of the past. The Piaman, or shaman, has thus regained a great deal of his lost influence. He is the community doctor, priest, and magician. His medical skills are herbalist, and quite real. He may or may not have rudimentary knowledge of western medicine as well, but he seldom makes use of it if he does, beyond knowing when his arts are useless and a patient might stand a better chance if he can get to town and the hospital. As a priest, he may or may not have knowledge of the religion of the Europeans, and his ritual may or may not borrow therefrom, but primarily he rejects it, and his practice is in exorcism of evil spirits and attraction of beneficent ones. He makes use of herbal drugs, chants, and direct communication with the spirits. To become a Piaman, a young Carib must give notice of his intention through an established leader of the tribe, after which he may be accepted for apprenticeship. He must endure lengthy trials of deprivation and endurance, long fasts, wandering alone and unarmed in the jungle forest to survive only on what he can gather alone, and he must undergo special training of his voice for the practice of ventriloquism and for commanding presence. The body must be purified by drinking and vomiting massive quantities of bark infusions to make a fit reservoir for the spirits of the forest that he must command and the spirits of diseases that he must overcome. Later he must study the traditions of the tribe, that he may pass them on to his successors. He must understand the finding of game and provender for the tribe. He must understand how to select the tools for his incantations and seances.

The Piaman must be able to summon and banish and scold any Kanaima (or Kenaima -- the word is of Carib origin and means "he who is compelled to retaliate" -- it is the action whereby one seeks vengeance or punishment for a wrong that has been committed, as a sacred duty -- it is the law and the supreme authority in the absence of other power).

The Piaman is supposedly able to summon the spirit of any sleeping member of his tribe. At times he may need to consult with Piamans from other tribes, for difficult matters. The curing of an ill person involves chanting, beating a drum, shaking a rattle called the shak-shak, and administering an herbal potion. The activity is called Tareng. It stems from the Amerindian concept that all men, animals, plants, and things, animate and inanimate alike, have spirits that cannot be destroyed. Kanaima is the separation of this life force, or spirit, from the body, as to emplace it in a jaguar, bird, snake, or insect. That a person can attack in the spirit, while in the body of some animal and thus unrecognisable, sometimes causes intertribal suspicion and hatred. Tareng calls the spirits into play also. Tareng is seen by the Caribs as the chief cause of sickness, evil, death, and ill fortune, and also as a means of curing illness, or preventing it, and curing or preventing bad luck. The word means "blowing" at a superficial level, and refers to the procedure where the tareng ezak, or blower, utters special commands, whistles, prayers, or pleas. The breath and the spirit are seen as one. Thus the breath of the Piaman is used to apply his spirit to the task of eliminating evil spirits, for example. Tobacco is used, as it has a powerful spirit, and reinforces the spirit of the Piaman. The chants make use of archaic words and code phrases not used in ordinary speech. The Tareng-using Piaman breathes in the direction of the person or thing he would affect, regardless of distance. An ill person may be cured, even at a great distance, or a rainstorm dissipated.

Another concept, not of the Caribs alone but of all the Amerindians of the area, is the "couvade", from the French "couvert", meaning to brood on the nest, and referring to the restrictions on parental behaviour after a child is born. These practices stem from the belief that the soul of the child is dependent on the parents for some time after birth, and that if follows them around; thus the parents must take precautions, which vary in their specifics from tribe to tribe. Dietary restrictions, which are less restrictive for the male, and specific actions in hunting and fishing that must be avoided lest the infant's soul take ill, are included. The woman also avoids the meat of large animals during pregnancy, lest the baby be too large, and they refuse to eat double bananas, genips, or dunks, unless they desire twins. Subsequent to the birth, the father must not eat iguana, scalefish, or other proscribed foods, lest the baby come ill with thrush. The father must

refrain from going to the river, or fishing, lest the water spirits (either "homaisikiri", ocean spirit, or "naa aaratu", river spirit) rush in and kill the unprotected baby.

Puberty rites for females are used by those particularly anxious to preserve traditions. One such involves putting the girl into a cotton hammock with hundreds of biting ants, to prevent laziness.

The traditional customs and religion, of course, are in conflict with the teachings of the missionaries, who have had a great deal of power in some locales. For instance, the swamp Warrau custom of referring to children by nicknames rather than their real names to prevent evil spirits from identifying them to bring them harm is much disapproved of by the missionaries. But like many relatively primitive peoples with a mission in their midst, the Amerindians of Guyana seem able to maintain obeisance to both their old religion and the new Christian one. The Piaman, or shaman, remains a very important figure even in the relatively much acculturated tribes. He is the chief keeper of the peace, the coheser of village life. He is magistrate, advisor in economic and cultural matters, and mediator and counsellor in family disputes, as well as priest (where his power may be on the wane), magician, and doctor.



Man putting up a "matadi" or cassava squeezer/ Arawak—Orealla

The Recording

The Carib

The Sounds

- Band 1, "Ae cho ko noye oh", sung unaccompanied by the Carib shaman, or "Piaman", Joseph Miguel, recorded on the Pomeroon River at Kokerite (Palm Tree) Landing, as part of the practice of "Tareng" (evil-spirit exorcism); the Piaman's wife, Rosa Miguel, joins in duet toward the end.
- "Awali Tako" ("Lady, you must sing"), sung unaccompanied by Roasa Miguel.
- Band 2, "Wichi a taniro", recorded at St. Monica's, sung unaccompanied by Rosa Miguel, joined late by Claudia Coteman; a Carib festival song.
- Band 3, "Tengama tengra", sung unaccompanied by Claudia Coteman; recorded at St. Monica's.
- Side 1 "Budgi ba nae" ("A young boy"), sung unaccompanied by Philomena Williams; recorded at St. Monica's.
- "Budgi ba nae", sung unaccompanied by William Smith, father of the Carib Chief.
- Band 4, "Tam pysiambo", a Carib good-times song, sung unaccompanied by a young woman of the Carib tribe.
- Side 1
- Band 5, "Haido ko ko" ("Here is a drink"), sung unaccompanied by Philomena Williams, with Claudia Coteman joining in duet late in the recording. This is an example of a "Candel" or celebration song, sung at such times as when a new-borne child is nine days old, when the harvest is brought in, or when the whole village turns out for a communal work project or "ki-appa", such as a house raising.
- Side 1

Band 6, "Alawata", sung unaccompanied by Philomena Williams
 Side 1 and Claudia Coteman in duet. This is a mari-mari song, the song for the baboon dance; the women singing break up with laughter at the monkey gestures that accompany the singing.

The many dances, with no special ornaments, apparatus, or decorations, executed on occasions of ordinary festivity, and, apparently, in not a few cases, only imitative of the antics, movements, peculiarities, etc., of some particular animal, bird, or person, do not need very much more than passing allusion. As might have been expected, the "steps" will accordingly show variation, with the objects, etc., represented or signified, but often a more or less complicated movement will be met without a correspondingly adequate interpretation. In the case of the monkey dance (where notice is usually given to the house master beforehand so that everything breakable may be removed to a place of safety) the performers will jump and climb inside and out the dancing place until, what with the excitement and drink, they have to be tied up with ropes or in their hammocks, a duty customarily devolving upon the women.

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Band 7, Chanting and Tareng, accompanying himself with a rattle,
 Side 1 the Carib Piaman (shaman) Joseph Miguel, with intercessions of English explanation for the American recorder (the word "jumbie" refers to "spirit", the spirits being exorcised -- this was an actual healing session).

Note that all of the Carib recordings are unaccompanied. This was a matter of situation only, and does not mean that these Amer-Indians perform without accompaniment as a rule. The banjo, both store-bought and homemade from cut-down cans, the violin (or fiddle (now usually purchased), and the skin-head drum are all in use among these people as with the Arawak and Warrau.

The Arawak

The Sounds

Band 8, "Biki Duamasay", sung by Harry Peneux at Orealla, accom-
 Side 1 anying himself on the banjo. "Biki duamasay dan da kubatae ken ben a wakarow ky my a war bu damonay ky fy say baranay dum fu fak kinasay da shik wah bana roy" (because of you I am here, and now you vex up with me so I am going back to where I came from) "Rosalind hiero, Rosalind girl" (even if I die you must never forget me) "barlinda who do mayim balim kal kho na oh"

Band 9, "Corina", a Spanish song, showing influence from the cult-
 Side 1 ure of Venezuela. An unaccompanied and unidentified Arawak sang this piece.

Band 10, "Kurimayo", sung by Carl Peneux, accompanied by Clyde Copin
 Side 1 (drumming on an overturned boat's bottom) and Donald Herman (clinking beer bottles together and banging them on the boat). This song is about fishing in the Corentyne River for the Kurimayo fish, and tells the story of a boy who tells his girl friend that he is going fishing but will catch nothing unless she first makes love to him. Recorded at the Orealla mission on the Corentyne River. The teenaged boys who performed in Arawak maintain some knowledge of the language but are more at home in English.

Band 11, "Wacoqua Wa Gi Le", "The Dove Song of Uncle Joe Hendricks",
 Side 1 extemporaneously composed and sung by Uncle Joe Hendricks, an Arawak Amerindian, at Kabakaburi on the Pomeroon River. "Dy cam tra wacoqua wacoqua wacoqua gile" (This is me, the Dove, the Dove, the Dove man.) "Wagile ca rong chi dy wacoqua wagile" (a brave man, a brave dove man) Dan da teh bamo boca bo rang, wacoqua wagile, leo co richi congedy" (I come into your district to you; I am the dove man from the Corentyne) "Da can ba ka bo co nang be wacoqua hawro" (I heard about you, dove girl) "Neeng co no dang no ca neng wacoqua haw ne" (Heard of you Dove Girl, Heard of you Dove Girl) "Ho ma co toraha dy wacoqua wagile mong." (I am sorry, it doesn't matter to me, Dove Man).

The Warrau

The Sounds

Band 1, "Round Dance", a mari-mari song, instrumental, with
 Side 2 Charles George on conventional violin, Charles Lowe on Shak-Shak (gourd rattle).

Band 2, "Baboon Dance", a Mari-Mari song, instrumental with
 Side 2 Charles George on violin and Charles Lowe on Shak-Shak. (contrast this piece with side 1, band 6, the Carib baboon-dance Mari-Mari song).

Band 3, "La Sapa", a Mari-Mari song. Charles George on violin,
 Side 2 Charles Lowe on Shak-Shak.

Band 4, "Mickero Tiga" (Black Girl), sung by Rudolph Williams,
 Side 2 accompanying himself on three-string guitar for the pentatonic scale, at Waramuri on the Moruca River. Note that the vocal is partially embellished with the full 8-note scale.

Band 5, "Hekunu Myshanaky", a mari-mari song, a lament, played
 Side 2 on conventional 6-string guitar and sung by Carl Abrams. There is a pun implicit in the title, as the same word means "fire" and "wife", although the Christian-mission-trained Abrams announced the English title as "Fire Falls Down on Me".

Band 6, "Una na kysa" (rabbit song), sung and translated by an
 Side 2 unidentified man at Orealla. (Rabbit son cries, because he is hungry; Mother rabbit is coming, potatoes (roots) on her head). the accompaniment on this song is a three-string homemade banjo, and the song is played and sung throughout in the pentatonic scale.

Band 7, "Ina Boya baki tani", a sporting song in Warrau, sung
 Side 2 and played on banjo by an unidentified man at Orealla. Note the similarity of lyric with "Tiga Tiga", band 11.

Band 8, "Sapada" (Fornicate), a sporting song, sung unaccompanied
 Side 2 by an unidentified Warrau at Orealla.

Band 9, "Tonaha", an Arawak drinking song, according to its intro-
 Side 2 duction by the unidentified Warrau at Orealla who sang it unaccompanied.

Band 10, "Fugi Isa", a Warrau lullaby, sung by Genevieve Quailo
 Side 2 ("I alone am a monkey baby"), accompanying herself with a baby's rattle (a small version of the shak-shak).

Band 11, "Tiga Tiga", a Warrau song of jealousy, sung by Nathan France,
 Side 2 unaccompanied. Note the similarity of words to those of Band 7, above. France translates: "The woman says that she saw me sitting underneath the tree, and I was playing with another woman".

Band 12, "Ibi kosi yesi" (My pet armadillo), sung unaccompanied
 Side 2 by Nathan France.

Band 13, A harmonica rendition of Warrau music. Note that the
 Side 2 harmonica is made to perform strangely in service of the pentatonic scale. Nathan France performing.

Band 14, "Goodbye, My Friend", sung in English by Nathan France,
 Side 2 with a harmonica interlude. Note the full 8-note scale.

Band 15, "Guyana kahota tye" (Guyana is Our Land), performed by
 Side 2 Carl Abrams, at the missionary school at Moruca, accom-panying himself on 6-string guitar.

Ma Warrou ka na ma cott
 ka hota yaow ii ou tan neh.
 Ka hota yaow roun na co ii ea
 As sa bai yoi k becam ne sha teh
 Guyana kahota tye.
 As sa ban yoi oh bon ya co rrea
 Oko ka hota sa be wa ba teh
 Ka rrea ma hota, ka mo wah tye.
 Guyana kahota tye
 Ma wa iio ka na moo kee.
 Guyana, kahota tye.
 (Guyana is our land.
 Fellow Guyanese, let us stand.
 To keep, safeguard, our land.
 If you, we, cannot keep our land
 the Spanish people will take it from us.
 Guyana is our land.
 If Spanish people want our land,
 We will die for our land.
 God gave us this land.
 Guyana is our land.
 Fellow Guyanese, let us stand.
 Guyana is our land.)

Every Indian party, from a private "social" to a public ceremonial, is practically a drinking bout, interspersed with more or less music, and its necessary corollary, a dance. The refusal of a drink is regarded as a willful sign of contempt, and may engender indelible distrust. But what are our [German] notorious drinking bouts as compared with those of the Guiana Indians! I saw men, says Schomburgk, emptying at one draught calabashes that certainly contained from 2 to 3 quarts, hurry off to a tree where they will squeeze in their stomachs so as to vomit its contents, and directly afterwards accept from the hand of the woman waiting for them the newly filled calabash, the contents of which they will again guzzle at one pull. In the drinking of paiwarri, the Indian is never satisfied, and here also the dance and song, if one can still apply that name to a dissolute row, continues until the intoxicating liquor is drained to the last drop. The majority of the dances bear certain relations with birds and animals after which they may be named, while not a few may be connected with human beings and spirits, but the exact nature of the connection or relationship is at present in many cases doubtful. In general terms it may be stated that without drink there is never any dancing, which will continue so long as the former lasts, and thus a dance may often continue a couple of nights, including the intervening day. The entertainment, whatever its nature, generally begins and ends with a deafening yell; in the former case it may be done to exorcise the evil spirit and so prevent him spoiling the merry-making

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FE 4235 MUSIC OF THE HALIT OYAPOK Oyampi and Emerllan Indian Tribes, French Guiana, South America. Notes by David Blair Stiffler. Acha Ae, Kono Wah Coupi Mae, Oh Deto Me, Mickero Pan To -Children singing along, Oh Pooh Poh Ne, Myari Cha, Tapi Jah, Jema Maruha, Uh Mae Ae - Children in background, Yah Hi Ah - Chant, Bone Flute - Elder Oyampi playing at Camopi, Bone Flute -Young boy playing at Camopi, Ola Missieu, Vaval, Eka Epu Pah, Mya Ai, Enga Toia-Le, Epi Mo Po U Pi Ya Ya Ya, La-Kel, Animal and bird influences. 1-12"LP

FE 4236 THE PALICOUR INDIANS OF THE ARUCUA RIVER IN BRAZIL Produced and Annotated by David Blair Stiffler Yagni bata keh, lata into tak, Nab ba tek, (Frere Jacque), "Je Sus", Bai cam be Aquis", Tain gah, Yo mah wa yo tainay, Yay pah-ka toh nay, Sa-oul", Nam penya Gnay, Maria ka toh, Mainga Mainga, Nango Nango, Kanga manta, Kainding Gah oo, Kasa Manga, Kaya Toh Num, Walk at night in Palicur village of Tipoche. 1-12"LP

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